

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi cras moriturus.

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We are indebted to Mr. W. J. Onahan of Chicago for an advance sheet of the following historic poem by John Boyle O'Reilly, the gifted Editor of the *Boston Pilot*.

Fredericksburg—Dec. 13, 1862.

BY JOHN BOYLE O'REILLY.

READ AT THE INAUGURATION OF THE ARMORY AND ASSEMBLY ROOMS OF THE SECOND REGIMENT ILLINOIS STATE GUARDS, CHICAGO, OCTOBER 20, 1875.

"The Irishman never fights so well as when he has an Irishman for his comrade. An Irishman going into the field in this cause, has this as the strongest impulse and the richest reward: that his conduct in the field will reflect honor on the old land he will see no more. He therefore wishes that if he falls, it will be into the arms of one of the same nativity, that all may hear that he died in a manner worthy of the cause in which he fell, and the country which gave him birth."—Gen. T. F. Meagher.

God send us peace, and keep the wars away;
But should they come, God send us men and steel!
The land is dead that dare not face the day
When foreign danger threatens the commonweal.

Defenders strong are they that homes defend;
From ready arms the spoiler keeps afar.
Well blest the country that has sons to lend
From trades of peace to learn the trade of war.

Thrice blest the nation that has every son
A soldier, ready for the warning sound;
Who marches homeward when the fight is done,
To swing the hammer and to till the ground.

Call back that morning, with its lurid light,
When through our land the awful war-bell tolled;
When lips were mute, and women's faces white
As the pale cloud that out from Sumter rolled.

Call back that morn: an instant all were dumb,
As if the shot had struck the Nation's life;
Then cleared the smoke, and rolled the calling drum,
And men streamed in to meet the coming strife.

They closed the ledger and they stilled the loom,
The plow left rusting in the prairie farm;
They saw but "Union" in the gathering gloom;
The tearless women helped the men to arm.

Brigades from towns—each village sent its band:
German and Irish—every race and faith;
There was no question then of native land,
But—love the flag, and follow it to death.

No need to tell their tale: through every age
The splendid story shall be sung and said;
But let me draw one picture from the page—
For words of song embalm the hero dead.

The smooth hill is bare, and the cannon are planted,
Like Gorgon fates shading its terrible brow;
The word has been passed that the stormers are wanted,
And Burnside's battalions are mustering now.
The armies stand by to behold the dread meeting;
The work must be done by a desperate few;
The black-mouthed guns on the height give them greeting—
From gun-mouth to plain, every grass blade in view.
Strong earthworks are there, and the rifles behind them
Are Georgia militia—an Irish brigade—
Their caps have green badges, as if to remind them
Of all the brave record their country has made.
The stormers go forward—the Federals cheer them;
They breast the smooth hillside—the black mouths are dumb;
The riflemen lie in the works as they near them.
And cover the stormers as upward they come.
Was ever a death march so grand and so solemn?
At last, the dark summit with flame is enlined;
The great guns belch forth on the sacrificed column,
That reels from the height, leaving hundreds behind,
The armies are hushed—there is no cause for cheering:
The fall of brave men to brave men is a pain.
Again come the stormers! and as they are nearing
The flame-sheeted rifle-lines, reel back again.
And so till full noon come the Federal masses;
Flung back from the height, as the cliff flings a wave;
Brigade on brigade to the death-test still passes,
And braves the alternative—flight or the grave.

Then comes a brief lull, and the smoke-pall is lifted,
The green of the hillside no longer is seen;
The dead soldiers lie as the sea-weed is drifted;
The earthworks still held by the badges of green.
Have they quailed? is the word. No: again they are forming!
Again comes a column to death and defeat.
What is it in these who shall now do the storming
That makes every Georgian there spring to his feet?

"O God! what a pity!" they cry in their cover,
As rifles are readied and bayonets made tight.
"Tis Meagher and his fellows! their caps have green clover;
'Tis Greek to Greek now for the rest of the fight!"
Twelve hundred the column, their rent flag before them,
With Meagher at their head, they have dashed at the hill.
Their foemen are proud of the country that bore them;
But, Irish in love, they are Georgians still.
Out rings the fierce word, "Let them have it!" the rifles
Are emptied point-blank in the hearts of the foe.
It is green against green, but a principle stiles
The Irishman's love in the Southerner's blow.
The column has reeled, but it is not defeated:
In front of the guns they re-form and attack;
Six times have they done it, and six times retreated;
Twelve hundred they came, and two hundred go back.
Two hundred go back with a chivalrous story;
The wild day is closed in the night's solemn shroud;
A thousand lie dead, but their death was a glory,
The green badges weep—but on both sides are proud.

Bright honor be theirs who for honor were fearless,
Who charged for their flag to the grim cannon's mouth ;
And honor to them who were true, though not tearless,—
Who bravely that day kept the cause of the South.
The quarrel is done—God avert such another !
The lesson it brought we should evermore heed :
Who loveth the Flag is a man and a brother,
No matter what birth or what race or what creed.

G. P. A. Healy.

Of the portrait-painters produced by America, G. P. A. Healy is probably the most famous, having acquired a more than national reputation on account of the fidelity and excellence of his works. We see it stated in the papers that he has again returned to Chicago, which he will make his home for some time.

Healy was born in Boston, Mass., in the year 1813. He showed in his boyhood a great taste for art, and, as he grew older, exercised his brush in a few undertakings. Some of his early efforts were seen by Sully, one of the greatest of our first artists, and they pleased him because they showed the young painter to be of much promise. Healy being thus encouraged to persevere in making painting his profession, set to work at earnest study. Some years afterwards, when Sully was shown by young Healy his portrait of Audubon, the naturalist, he bowed and said: "Mr. Healy, you have no reason to regret my advice."

In 1832 Healy's first portraits were exhibited at the Boston Athenaeum, where they attracted considerable attention. Two years later, he left America for Europe, where he studied for a number of years, first in Paris, copying in the Louvre and drawing from life. From Paris he went to Italy, where he visited the principal cities and continued his artistic studies. Having visited Rome, the great centre of art, he retraced his way back to Paris. In the year 1836 he crossed over to London, where he painted the portraits of a number of distinguished persons, among whom were Gen. Cass, then the American Minister, Joseph Hume, Sir Arthur Brook Faulkner, and the Duke of Sussex. Having completed his engagements in London, he went back to Paris, where he painted a portrait of the citizen-king, Louis Philippe. The king was so highly delighted with the work of the American artist that he gave him a commission to paint a portrait of Washington. This portrait was painted by Healy, and may be seen now in the historical gallery in the palace at Versailles.

In 1840, at the Exhibition in Paris, Mr. Healy exhibited a portrait of Mrs. Cass for which he was awarded a gold medal. Shortly afterwards the Americans then residing in Paris wished to compliment M. Guizot for his pamphlet on Washington, and they commissioned Mr. Healy to paint a portrait of the distinguished Frenchman. The artist painted a life-sized picture, which, being completed, was sent to the Smithsonian Institute, Washington, where it now hangs. In 1844, King Louis Philippe gave him other commissions, among which were the portraits of Gen. Jackson and other Presidents and distinguished men of the United States.

Having filled the commissions of the king, he spent the next seven years in making studies and in painting one of his greatest works, "Webster Replying to Hayne." This painting now hangs in Faneuil Hall, Boston. His next most important work was a picture representing

Franklin, Lee and Dean negotiating a treaty of alliance between France and the United Colonies. For this work he was awarded the second gold medal at the Exposition held in 1855 at Paris. During that year Mr. Healy returned to the United States. He took up his residence at Cincinnati, but removed thence to Chicago, where he remained for the next ten years successfully engaged in portrait-painting. From Chicago he crossed the ocean again, where he has ever since remained, acquiring honor and glory in every city visited by him. In Italy he received an honor never before awarded an American. He was invited to place his portrait among those of the distinguished painters in the Uffizi Gallery at Florence, a compliment not paid to every foreign artist.

Mr. Healy has painted a great number of historical portraits of the leading personages connected with the late Rebellion, all of which are of great interest and rare merit. His contribution to the Centennial represents an interview between Lincoln, Sherman, Porter and Grant, preparatory to the march to the sea. The figures are life-size, and the work is spoken of as one of rare excellence, the portraits of Lincoln and Sherman especially being notable. That of Lincoln is said to be the best ever made of the martyred President.

Before leaving Paris for the United States, Mr. Healy was appointed by the Centennial Commissioners one of the committee of three to select and send forward such contributions as American artists residing in France may furnish for the Centennial.

Among the famous portraits painted by Mr. Healy are those of Longfellow and Pope Pius the Ninth. Of the latter a late writer says: "There is a pleasant story told of Mr. Healy's portrait of the Pope in the late Paris Exposition. It was ordered by a Cardinal. As Mr. Healy had no means of obtaining a sitting of Pio Nono, he made careful studies of him during some public ceremonies, and painted a remarkable portrait. When the Cardinal heard how the work had been done, he took it for granted that it was bad and refused to receive it. The Pope, hearing the story, sent for the portrait and painter and gave him a sitting. But the picture had been so carefully painted that it needed no change. The Cardinal, repenting of his rashness in a day or two, sent for it, but his request was politely declined, and the picture, duly blessed by the reverend original, is still in the artist's possession."

Mr. Healy is a true and devoted Catholic, and has received much kindness and many favors from the Catholic Prelates in Rome. The Pope himself, last year, as a mark of his esteem and in recognition of his talent, created him a Chevalier of the Order of St. Gregory the Great.

W. N. D.

Merlin.

The name of Merlin has in our day been made famous by the prominent part which he plays in the "Idylls of the King." There were, however, two seers or sorcerers of this name who dwelt in Britain. One is known as the Cambrian Merlin and the other as Merlin Caledonius, or Merlin the Wyllt.

The Cambrian Merlin or Merlin Ambrosius, was a native of Wales, who flourished, it is believed, during the decline of the native British power, when it came in contact with the Saxon invaders, in the fifth century. He was said to

have been the son of a demon by a Cambrian princess, and and to have displayed from early youth the possession of extraordinary and miraculous powers. It was by his powers of divination, etc., that he recommended himself to King Vortigern, becoming his counsellor in all the great actions undertaken by that sovereign. He held the same position with the successors of the king, Ambrosius, Uterpendragon and the great Arthur, so celebrated in legend and song. This Merlin it is to whom such frequent allusion is made by Spenser in his "Faerie Queene." The other old English poets make frequent mention and allusion to him, and in our day Tennyson has caused him to figure prominently in his "Idylls of a King." He was made the subject of a metrical romance, which is still in manuscript in the Advocates' Library, Edinburgh, but an analysis of which may be seen in Ellis's *Specimens of Early English Metrical Romances*.

In 1498 a book of prophecies attributed to Merlin was printed in French. It was translated and printed in English in 1529, and in 1554 a Latin edition appeared in Venice. Of course the prophecies are not authentic, but they may be traced as far back, at least, as the poet Lawrence, who lived about 1360.

The principal account we have of the Cambrian Merlin is to be found in the *Historia Britonum* of Geoffrey of Monmouth. A complete notice of him may also be found in T. Heywood's "Life of Merlin Ambrosius, his Prophéties and Predictions interpreted, and their truth made good by our English Annals," which was first issued in London in the year 1641.

Merlin the Wyllt, or Merlin Caledonius Sylvestris, was a native of Strathclyde, in the southwest part of Scotland. He flourished in the latter part of the sixth century and was, it appears, a contemporary of St. Kentigern, Bishop of Glasgow. It is said by Fordun that, having slain his nephew, this Merlin fled to the woods and there led a savage and solitary life until his death. A band of hostile rustics having discovered his retreat, undertook to capture him. As they were in pursuit of him he sprang from a rock into the river Tweed, in an endeavor to escape, and was impaled on a stake hidden beneath the waters. His grave is shown to this day at Drumelizer, a small village in Peeblesshire. In 1830 the Roxburghe Club printed in London a metrical life of the Caledonian Merlin, incorrectly ascribed to Geoffrey of Monmouth. This life consists of more than fifteen hundred lines, and is professedly based upon Armorie materials. His prophecies, which were published in 1615 at Edinburgh, contain those ascribed to the Welsh Merlin. The rhapsodies of the two Merlins have been almost always confounded, until now it is impossible to distinguish which belong to the Cambrian and which to the Caledonian. The probabilities are that the two are one and the same personage, simply clothed with a different legendary garb. J. J. M.

Hector Berlioz.

Among the musical iconoclasts, if I may use the word, who have exerted themselves in demolishing old forms and favorites in art, and exalting new theories, Hector Berlioz held by no means an inferior position. He was born on December 10th, 1803, at Côte Saint André, in the department of Isere, France. The son of a surgeon, he received in his youth no encouragement in his musical proclivities.

It was his father's desire that he should become a physician, and that he might complete his medical studies he was sent at the age of nineteen to Paris. There he abandoned his studies and entered the *Conservatoire de Musique*. This act of course caused a breach in his family relations. He was discarded by his father, thrown upon his own resources, and left to struggle through life. To gain a livelihood he accepted the position of chorus-singer in a minor theatre and gave instruction on the flute and guitar to such pupils as he could obtain.

Devoting himself assiduously to the study of music, he gave particular attention to composition, winning the 2d prize at the *Conservatoire* in 1828, and the 1st prize in 1830 for his cantata of "Sardanapulus." The success of this cantata made him a pensioner of the Academy of Fine Arts, and at its expense he undertook a journey to Italy, where he made good use of his time in study. About the year 1834, Berlioz, then thirty-one years old, had a concert given of his own works, among which was his remarkable overture of "Les Francs Juges," and shortly afterwards produced "Harold en Italie." Public opinion was greatly divided as to the character of his productions. Liszt pronounced them admirable, while Paganini expressed his admiration by sending the composer a check for 20,000 francs. About this time he was married to Miss Smithson, an Irish lady to whom he was greatly attached. In her honor he wrote his "Symphonie Fantastique, épisode de la vie d'une Artiste," with its sequel, "Lélio, ou le Retour à la Vie," and his symphony of "Romeo e Juliette," brought out five years afterwards. Of this symphony the *Athenæum* says: "The symphony of Berlioz was originally produced in Paris in 1839, in the Salle du Conservatoire. A memorable morning it was, that Sunday; for there was an audience of celebrities, literary, scientific, and artistic, to listen to the works of a daring innovator, a young and ardent musician, whose imagination had been fired by reading the works of Shakespeare and Scott, of Byron and Goethe, and whose technical tendencies were derived from Gluck. The very aspect of the composer as he stood, bâton in hand, to describe by means of notation the feuds of the Capulets and the Montagues, to express the passion of the lovers, to depict their despair and their deaths, excited sympathy. Berlioz had as assistants a hundred instrumentalists, and a chorus of a hundred and one voices. . . . The reception of the dramatic symphony was rapturous: never was there a greater triumph. But outside the Conservatoire walls a controversy sprang up about the artistic pretensions of Berlioz, which never ceased until the grave had closed over the remains of one of the most intellectual and poetical composers France or any other country has produced. It is a question whether the fame of the French musician would not have been more generally and earnestly acknowledged in his own country had he not been a journalist and a critic. His fiery temperament, his ready wit, his disdainful estimate of modern artists, his contempt for singers, his sarcasm against the lyric drama of his period, made him as many enemies as a similar course of action has procured for Herr Wagner. But, with all his pugnacity, there never existed a nobler-minded musician or a man of kindlier disposition than Berlioz. His struggles when, as a chorist or as a teacher of the guitar, he labored to gain a bare existence, soured him; but, in spite of his bitter tongue and a trenchant pen, his friendships were long and lasting."

In 1837 his *Requiem*, performed in honor of Gen. Duméril, gave him great reputation. He was at this time

the musical critic of the *Journal des Debats*, but did not allow his work as a critic to prevent his composing. His opera "Benvenuto Cellini" was produced in 1838 at the Academie Royale, but it was not successful in Paris so much had he departed from the old rules of art; yet it was welcomed in many of the cities of Germany. The symphonies of Berlioz are admitted by all critics to be his best works. They abound in grand orchestral combinations and effects. Of them, the most remarkable are his "Symphonie Funèbre" and "Apotheose," in memory of the victims of 1830, which were produced in 1840, at the inauguration of the Colonne de Juliette. The patriotic occasion added to the enthusiasm of the ten thousand persons who listened to the production.

In 1841 Berlioz made a tour of Germany, where he took occasion to renew his acquaintance with Mendelssohn, which he had formed in Italy. As tokens of friendship, the two composers exchanged their conductor's *bâtons*. He went to Austria, where he wrote the *Damnation de Faust*; visited Russia, where he was received with enthusiasm; and afterwards repaired to Berlin, where he gave a representation of his *Faust*. He went to London in 1847, and his music was there produced by the Philharmonic Society.

On his return to Paris he wrote his *Fuite en Egypt*. Berlioz gave the work to the public as the composition of a Pierre Ducre, a musician of the seventeenth century. The antiquarian predilections of the critics were stirred up, and their animosity towards the modern writer were laid at rest. The work was received with great attention and praise, more than had ever been given to a modern composer's work—or at least to any of Berlioz's. The sensation produced by the piece was immense, and when it was at its highest pitch the composer quietly acknowledged the work as his own. The chagrin of the critics who had continually abused his compositions thus far may be readily imagined.

On the death of his wife, in 1854, he wrote his *Meditations Religieuse*, divided into "Trestia," "La Mort d'Opheilia" and "Marche Funèbre." He was elected a member of the Institute in 1856 and died in 1869. Besides the works mentioned above, he wrote the overtures "Le Roi Lear" and "Le Corsaire," a cantata on the death of Napoleon, and a number of vocal pieces.

Berlioz was French by birth but German in his musical leanings. He had a grand conception of art, and was earnest in his compositions. His strong point was his instrumentation; and he endeavored, and successfully too, to work with great choruses. Moscheles and Mendelssohn both admit the great natural power of the composer, though they attribute to him an incapacity for melodic invention. Moscheles says of the "Symphonie Fantastique," sent him by the publishers: "I can hardly form an opinion of the work before I know the score; but I cannot reconcile myself to the eternal unisons, octave passages, and tremolando. I do not find a healthy sequence of harmonic progression, His 'Dies Irae' and 'Witches' Sabbath' seem to me indicative of a diseased fancy; and the development of figures heaped on one another, often ends in a tight Gordian knot—who will cut it asunder? The young man, however, has warmth and poetic feeling; and certain isolated passages remind me, in their grandeur, of an ancient torso." Moscheles, in noting a round of visits to artists, thus records his impressions of Berlioz:—"Berlioz, whose acquaintance I was anxious to make, was very cold and unsympathizing.

His exquisitely penned score of 'Romeo and Juliet' lay upon the table: I turned over some of the pages, but found the work so complicated, and the noise at my first glance so overwhelming, that I cannot venture as yet to give any judgment on the music. One thing, however, is certain—that there must be new effects in it."

Berlioz was the author of two books "Voyages en Allemagne et Italie" and "Les Soirees del'Orchestre," both of which have received praise. He was also an accomplished art critic, writing frequently for the *Journal des Debats*.

C. C. C.

Walther Von Der Vogelweide and the Minnesingers.

In the twelfth and thirteenth centuries, poetry, which up to that time in Germany had been confined to the monasteries and ecclesiastical schools, passed to the palaces of princes and castles of nobles. The greater number of poets who then appeared were of noble birth, many of them being princes. Heinrich von Veldeke was the first of these poets of noble blood, and in his poem entitled *Eneit* he first introduced the spirit of devotion to woman. Von Veldeke flourished about the beginning of the twelfth century, at the court of Frederick Barbarossa, Emperor of Germany, and though he is far surpassed in genius, elevation of thought, and depth of feeling, by Wolfram von Eschenbaugh, is regarded as the originator of the heroic minstrel song. The other great masters of the heroic muse were Konrad of Wurzburg, Hartmann von der Aue, and Gottfreid of Strasbourg. These poets were of the class called Minnesingers.

The Minnesingers undoubtedly received their first inspiration from the Troubadours, though they were superior to them. The Troubadours were minstrels more peculiar to Italy, France and Spain, and they differed in many respects from the Minnesingers. The first always composed their songs in the same metre, while the latter used the greatest variety, and as their verses were sung by themselves to the accompaniment of the lute, an almost endless variety of tunes and melodies were invented. The Troubadours were ever mournful and pathetic, while the Minnesingers breathed nothing but cheerfulness in their lays. The former were more intellectual, the latter more moving and capable of touching the heart. It was the custom of these minstrels to wander about the country, like the bards of early Greece, singing their songs in whatsoever court they went.

In their longer poems, such exploits as those of Charlemagne and King Arthur are treated. Nevertheless they composed many songs. Love was chiefly their theme, though the name of the lady was never mentioned. Of these songs one kind was called watch songs, which consisted of a dialogue between the minstrel and him who kept watch at the castle of the lady. In poetry of this kind Walther von der Vogelweide surpassed all others.

Walther von der Vogelweide, or, as his name may be translated, Walter of the Bird-Meadow, was born in Austria Franconia, somewhere between the years 1165 and 1170. Though of a noble house, his relatives were not wealthy. He studied the art of poetry under Reinmar, whom he ever followed as his model. The Duke Frederic offered him his protection in Vienna, and in 1187 he became a minnesinger and began to compose poems. The duke dying about 1198, Walther began to traverse the empire, visit-

ing the courts of kings and princes. He led this kind of life for many years, and it is supposed that in his travels he went sometimes beyond the boundaries of the empire. He attached himself to the court of Philip of Swabia, but in 1200 he again repaired to Vienna, where he served in the court of Duke Leopold, the brother and successor of Frederic. Having again served in the train of Philip of Swabia, he for six years followed in the retinue of Herman, Landgrave of Thuringia, and then wandered again throughout the Empire, visiting the different courts. In 1220 the Emperor Frederic II gave him a valuable fief near Warzburg, where for a long time his grave was pointed out. His death occurred in 1228. Six hundred years afterwards, in 1843, a monument was erected at Warzburg, where he died.

In his early poems Walther took love for his subject, but in later years he treated of the Crusades and other subjects connected with the time, chiefly those about the civil commotions of Germany. By his contemporaries he was considered as one of the great masters of lyric song, while the later minnesingers placed him among the twelve who created the poetic art.

M. C. H.

Miniature Painting.

The practice of embellishing manuscript books gave rise to miniature painting. In illuminated books the initial letter was made with red lead, the Latin for which is *minium*, hence the art of illuminating was expressed in low Latin by the verb *miniare*, and to the small pictures introduced was applied the term *miniature*.

When the art of engraving was discovered, this delicate art underwent a new and peculiar phase. Copies of great paintings came into demand, and portraits were sought by the people. These portraits were generally small, and as they resembled to some extent the miniature pictures in the illuminative books, they were called in popular language miniatures, and this word then came to signify a very small portrait.

In England miniature painting came to great perfection. Holbein having settled in London, and being proficient in the art, did much to bring out the talent of the English. Among the English the best known miniature painters were Nicholas Hilliard, whose works were held in high estimation; Isaac Oliver who received commissions from Queen Elizabeth and the prominent men who flourished in her reign; and Samuel Cooper who not only made a miniature of Charles II but also of Milton and Cromwell, and who was very successful on the Continent in the courts of France and Holland. In America the most distinguished miniature painter was Edward Malebone. In Europe the art has been carried to great perfection.

In painting miniatures the early artists painted on vellum and used colors mixed with white or other opaque pigments, and this was the practice up to a very recent day, when artists began the practice of painting on thin slips or leaves of ivory fixed on cardboard with gum. Some of the older miniature painters made their work with oil-colors on plates of copper or silver. When ivory was substituted for vellum, transparent colors were used for the faces, hands and more delicate parts of the pictures, while the opaque colors were used for the draperies and the like. During the present century, however, the practice has been to execute the whole picture, excepting the high lights in white drapery, in transparent colors.

Up to the time when photography was invented, miniature painting was successfully practiced in all parts of the world. By the introduction of photography, however, it has received a severe check, it alone being the only branch of painting that has suffered by the invention. Most of those who practiced miniature painting have given it up and have entered some of the other departments of art.

L. T. S.

(From the Catholic Review.)

A Benefit Catholic Laymen Might Confer.

The pleasure of visiting Notre Dame University, Indiana, is yet before us, but weekly we are enabled to take an inside view of that well-known institution through its interesting little paper, the *Notre Dame Scholastic*. The editors of that paper, we are glad to think, are not all students. They seem to know their business, and if the young men of the college study it, as well as read it, they will know something about newspaper making when they leave for worldly pursuits. We are quite certain that if the Catholic men of this country, who have been in college, if not educated there, had been familiarized with the art of paragraphing and had been told how easy it was to get from American editors a fair hearing for any influential section that would insist on its rights, the Catholic body would not be so generally misunderstood to-day. There is not a village in the land without its paper, which, ten to one, is anti-Catholic, but which, a thousand to one, can be made less so if the Catholic laymen of the village make up their mind that it should be friendly to them. *Fas est et ab hoste doceri*. Our enemies teach us many useful lessons. Methodists, Unitarians, and the like, secure for their ends all the channels of public opinion. Why cannot we do something in that way? The Catholic public look to such institutions as Notre Dame and Georgetown College for the training of a corps of Catholic laymen who if not actual editors—as every American citizen who can read and write and buy a scissors is qualified to be—will at least be able to write a terse letter to the local paper correcting a misapprehension or a deliberate misstatement, and who will further have the energy and pluck to see that the offending paper, or its rival, shall publish the correction. That this can be done, no one who tries will fail to find out, especially if backed by something equivalent to what Catholic Unions are meant to be. Our priests and Bishops always, without any trouble, command such a hearing, especially, we will add, because they write not unless they have something to say, and then they say it well. Our laymen succeed too, when they try their hand. Two or three evidences of this are lying on our table now. One is a sensible letter on the Guibord case, written to a Hartford paper; another is a clever refutation of Mr. Gladstone's vagaries about Maryland, which Mr. O'Nahan, of Chicago, has secured in a leading paper of that city. We say it with sorrow, our Catholic laymen educated in Catholic colleges are too frequently very inefficient in their aid to the militant Church. They surely cannot be ignorant that she has a defence. They cannot, if they have not shamefully thrown away their graces and opportunities, be ignorant how to state this defence, and if they are indifferent to her interests and to her standing with the American people, they afford ground for an impeachment of their character and their manhood, which we would be the first to defend them against. The Penal Laws have a vast deal to answer for, but they will no

suffice to explain all the anxiety of some Catholic laymen, who had opportunities, to leave all the fighting to the priests, their companions in college, who had no greater opportunities than theirs. There is a laziness of the intellect and of the spirit which the young men of our day and country are bound to trample on, if they will do the part of faithful servants. These are stirring times, and the man who folds his talent of knowledge of the Church and ability to defend her, in the napkin of worldly business—whether banking, or railroading, or steamboat building or groceries—will awaken some day to a very disagreeable reality. To preach the faith by the example of a good life is no doubt very meritorious, but we are very indifferent college graduates if we cannot do more. We are very thoughtless if we leave our defence and the propagation of the Gospel to our overburdened priests. They have a right to the aid we can give, and we can give them substantial aid without usurping the pulpit or the Bishop's throne. To the college journals of all our institutions, and especially those of Georgetown, Notre Dame and Niagara, the country looks for the training of men who will be always ready in the intervals of business to send home a paragraph bullet, and in other ways efficiently aid in the war of the Church against bad newspapers and worse books. We know that the heads of these colleges are too far-seeing not to know this. It is right that the students should hear from outside what their brethren expect of them.

Art, Music and Literature.

—Another novel by Anthony Trollope, "The Prime Minister," will soon appear.

—The "Poems, Essays, and Speeches" of his majesty of Sweden are to be published.

—A dispatch from Boston announces the death of Mathias Keller, composer of the American Hymn.

—A book by Thomas Hughes, on "The Economy of Thought and Thinking," is soon to be published.

—Joaquin Miller's other novel, "The One Fair Woman," is already announced for publication in London.

—Pinsuti's opera of "The Merchant of Venice," founded on Shakespeare's play, will soon be produced in Venice.

—A new edition of Landor's works is promised in London, to which John Forster's memoir, revised, will be prefixed.

—The 15th of November is the time fixed for the opening of the new Chickering Hall and the beginning of the Von Bulow concerts in New York.

—Miss Thompson, the distinguished English lady artist, goes to India, to paint pictures commemorating the mutiny on the spot where the scenes occurred.

—Mr. Ernest Longfellow, the poet's son, is about to publish a volume of etchings of American scenery, to which his father will contribute descriptive verse.

—Marra of Union Square has painted a really fine picture of Sig. Rossi, as *Hamlet*, and it attracts many visitors, who warmly admire it and are lavish in their encomiums.

—The grand cathedral, in Fifth avenue, New York, is to have one of the grandest altars in America, a quarter of a million of dollars having been appropriated for that purpose.

—William Page's portrait of Shakespeare is about to be sent to England. He is engaged upon a clay model for the now celebrated mask, also on a number of portraits of well-known citizens.

—Mr. Hone, son of William Hone, Lamb's friend and the editor of "The Table Book," "The Every Day Book," etc., is collecting materials for a "Life and Correspondence" of his father.

—Capt. R. F. Burton has completed the MS. of his new work entitled "Two Trips to Gorilla Land and the Cataracts of the Congo." It will be illustrated with wood engravings from the author's sketches.

—Italy will appoint a committee of Italians resident in America to act at the Centennial. The Pope will send two mosaics, representing the "Madonna," by Raphael, and "St. Agnes," by Gentily.

—Wagner has obtained for his new work the assistance of the greatest machinist at Berlin, to produce uncommon automatic effects, as several wild animals, including a dragon, are to appear moving on the stage.

—Gounod had completed eight parts of his musical adaptation of Molière's comedy, "George Dandin, ou Le Mâconfiné," a work said to present the greatest difficulties to the composer he has yet attacked.

—Among English holiday volumes will be a book called "The Sunlight of Song," a collection of sacred or moral songs, with original music by eminent English composers and with illustrations by noted artists, engraved by the Brothers Dalziel.

—President Henry Coppee, of Lehigh university, has undertaken the editing of the Comte de Paris' "History of the Civil War in America," as translated by Mr. Tasistro. President Coppee is a graduate of West Point and is well versed in military matters.

—Mr. McGahan, author of "Camping on the Oxus," who has been for the past year with the army of Don Carlos, has in preparation a work entitled "Don Carlos and the Basques; Being an Account of the Republicans who Are Fighting for Divine Rights."

—A. Wordsworth Thompson has returned from Europe, where he has passed the summer. One of his recent pictures, called "Desolation," represents the palace of St. Cloud after the war. He is engaged on a small historical painting, representing "Muster of Cavalry in Annapolis During the Revolution."

—Eugene Thayer, of Boston, one of the few first-class organists in this country, has resigned his position as organist and director of the music at the First Church, where for over twenty years he has done faithful duty, giving reputation to the service of the church, and maintaining his own high position as an artist.

—Gaspard Spontini's first centennial anniversary of his birthday has just been celebrated in his native village, Malolati, near Ancona, Italy. The festival was very brilliant, and ended by laying the corner-stone of an appropriate monument to the memory of the composer of "Ferdinand Cortez" and "La Vestale."

—S. H. Thurston is busy on an order from Commodore George C. Kingsland. It is a picture of his celebrated yacht, "Alarm," and promises to be an admirable one. It will be placed on exhibition as soon as finished. Mr. John D. Jones recently purchased from the artist a fine picture of a "Wreck of a Steamer."

—Mr. J. H. Wheeler, of Grant Place, a son-in-law of the late Thomas Sully, has one of the most interesting collections of paintings at the capital. It comprises a large number of the best pictures of the eminent portrait-painter, Sully, who at his death in 1872 left them to his daughter. Many of them are known to the public through engravings in the *Godey*, *Graham*, and *Sartain* magazines.

—Another interesting book of reminiscences of Thackeray is about to be published. It will contain "The Orphan of Pimlico," and several other sketches, fragments, and drawings by Thackeray. The drawings are few in number but are of undoubted authenticity. They will be reproduced in such a way as to give a faithful fac-simile of the originals.

—The greater part of our representative artists are preparing large canvases for the Centennial Exposition of next year. Miss Harriet Hosmer is engaged upon a group, at her studio in Rome, representing the emancipation of the slaves, which will be ready in time for the great exhibition. Nothing could be more appropriate than such a work commemorating one of the greatest of our national achievements.

—The number of Michael Angelo's easel pictures now in existence is, by some critics, thought to be three. One is at Florence, the second in England in the collection at Stoke Park—a picture in distemper of the Virgin and Child with St. John and four angels. In marble the English possess a bass-relief at the Royal Academy, and at South Kensington Museum a life-sized Cupid and a statuette (unfinished) of St. Sebastian.

—The New York *Tribune* of the 14th says: "The season of opera announced by Mr. Neuendorff at the Academy of Music will begin with 'The Huguenots,' Wachtel appearing in the character of *Raoul*, in which he made so strong an impression during his former visit to America. The 'Postillion,' the 'Jewels,' and 'Trovatore' are to follow 'The Huguenots,' and Wagner's 'Flying Dutchman' will be given somewhat later."

—All Leipzig is enthusiastic over an opera presented for the first time at the New Theatre, which bids fair to take a high rank among the great operas of musical literature. The opera bears the title of "Die Folkunger," the name of the royal line of Sweden, and is founded on events in the history of that house. The text is by Mosenthal, and was originally designed for Meyerbeer. The music is by Kretschmer, a young organist of Dresden, who has been employed upon it for over four years.

—A beautiful Munich window, the gift of Madame Lind Goldschmidt, has just been placed in Holy Trinity Church, Wimbledon Park, London, in memory of Bishop Wilberforce. The subject chosen is the Transfiguration of Our Blessed Lord. In the upper lights are figures of St. Boniface and St. Swithin, and beneath is a very faithful representation of the Bishop confirming children. Under the figure of our Saviour are the words, "He that believeth in the Son hath everlasting life." The window was executed by Messrs. Mayer.

—To the thousand and one editions of Shakspeare, four more new ones are to be added this autumn by a single house. Geo. Routledge & Sons promise a Boydell Shakspeare, the Clarke text with 66 productions from the Boydell gallery, by the Woodbury process, in two large 8vo. volumes, at \$20; the same text, with 34 photographic illustrations, in one 8vo. volume, at \$10; a new edition, edited by Henry Glassford Bell, in six 16mo. volumes; and a red-line edition of Knight's text.

—Mr. Oluf Stenerson, minister from Sweden and Norway to the United States, a gentleman of culture and refinement, has a very choice art-collection at his residence, including works by many leading European artists. Of the French school, he possesses examples by Corot, Zeim, Jules Dupre, Bertrand, De Jonghe, &c.; of the Belgian, Boussnet, Roffiaer, Verboekhoven, and Fourmals; of the Dutch, Taaman, Bishop, Schelfhout, Verschum, &c. He also possesses Bierstadt's "Early Morning on Mt. Hood, Oregon." His collection also contains several exquisite pieces of statuary, among which are "Bashfulness," by the Italian Corbellini; "Sea Nymph," by Borjesson, and "Purity," by Fladager.

—A late cable dispatch from Paris brings the news of the death of one of France's leading sculptors, Jean Baptiste Carpeaux. He was born in Valenciennes in 1827, and studied sculpture in the Beaux Arts at Paris. He was a pupil of Rude, of Duret, and Abel de Pujol. He received 14 medals, and took the prize of Rome in 1854. His bronze statue of the "Young Fisherman," in the salon of 1859, attracted general attention from its originality and apparent departure from the conventionalism of the classical school. He executed many beautiful groups, and in 1865 was commissioned to decorate the pavilion of Flora in the Louvre. In 1869 he executed a group representing "The Dance," for the facade of the new opera-house in Paris, which gave rise to the warmest discussion among critics and the people who gave it the highest praise or severest censure with equal vehemence. One morning this work of art was found saturated with a corrosive ink which it was impossible to remove, an act of vandalism which created a profound sensation. M. Carpeaux obtained a medal of the second-class in 1859, and one of the first-class in 1863, and received the decoration of the Legion of Honor in 1866. An honorary medal was also awarded him at the Exposition of Brussels.

Books and Periodicals.

—We have received the October number of *Brainard's Musical World*. The Miscellany contains: I, The Story of a Trombone; II, Novel Variety of Church Music; III, The Fiddler and the Spider; IV, Trinity Bells; V, The Infant-Violinist; VI, Musical Items; VII, Musical World Letters; VIII, New Music. The Editorials are: I, Our Letter Box; II, A New Dress; III, Important Changes; IV, The Four Overtures to Fidelio; V, Musical Unions; VI, Palestrina's Missa Papæ Marcelli; VII, The Cæcilian Society and Catholic Church Reform; VIII, The Upright Piano; IX, Euclid Avenue; X, The Coming Season; XI, The Lancaster Sængerfest. The music of the number is, I, The Madge Waltz—*Walter Maynard*; II, Willie Darling—*Jules Lafont*; III, Northern Ohio Fair Gallop—*Ed Strauss*; IV, Dear Old Home—*Edwin Christi*.

—The contents of the November number of our favorite monthly magazine, the *Catholic World*, are: I, Freemasonry; II, Sir Thomas More—a Historical Romance; III, Is She Catholic?; IV, Are You My Wife?; V, Æschylus (Poetry); VI, A Precursor of Marco Polo; VII, A Paraphrase from the Greek (Poetry); VIII, The Law of God and the Regulations of Society; IX, Duration; X, An Incident of the Reign of Terror; XI, The Charities of Rome; XII, Song (Poetry); XIII, Progress *versus* Grooves; XIV, Traces of an Indian Legend; XV, Finding a Lost Church; XVI, New Publications—Le Culte Catholique ou Eposition de la Foi de l'Eglise Romaine sur le Culte du aux Saints et a leurs Reliques, a la bienheureuse Vierge Marie, aux Images, etc.—Flowers from the Garden of the Visitation—John Dorrien—The Bible and the Rule of Faith—Personal Reminiscences.

—From Fischer & Bro., Dayton, Ohio, we have received *Missa in Hon. S. Aloysii*, for two or three voices, composed by John Singenberger, President of the American Cæcilia Society. The composer of this Mass no doubt wished to remove every obstacle to the formation of choirs in country places, by making the music as easy as possible. Wherever there are two or three persons, male or female, or a few children, with a little training in singing, this Mass can be mastered. Father Witt is opposed to composing in such a simple style for the Church, as he says it has a tendency to encourage laziness in directors and choir-members; but Mr. Singenberger, knowing the wants of our country, and that in hundreds of places a beginning must be made before they can aspire to something better, endeavors to supply the proper material, and for this he deserves the thanks of all who are interested. The low price (35 cts.) is an additional recommendation.

—We have received "Schedler's Manual for the Use of the Globes" which is an excellent little book. In these days of steam and electricity, of rapid transit and speedy communication, an ignorance of geography is no longer considered patriotic or fashionable. On the contrary, the growing importance of this study is a recognized fact, as is abundantly attested by the different methods and systems daily called into existence. It seems to be generally understood that the old-fashioned system of flat maps should yield to the use of globes. For a long time there were serious and well-founded objections to these—the principal being as regarded price and durability; but one Schedler, who has devoted years of patient toil to the subject, has perfected a system which, we think—and in this opinion we agree with the competent and critical judges of Paris and Vienna—is destined to give general satisfaction. The manual which accompanies the globes is a short, inexpensive little volume of not more than sixty pages, which, however, contains all that is strictly necessary to a thorough knowledge of physical geography, besides initiating into the mysteries of astronomy. We would direct special attention to the article on the 22nd page, in which he contrives in a very few paragraphs on the international date-line to make us understand what most persons have often considered to be little better than an enigma.

—Either trouble or happiness borrowed from the future is apt to prove fallacious.



Notre Dame, October 23, 1875.

Single Copies of THE SCHOLASTIC may now be procured at the Tribune Store, South Bend, and at the Students' Office, at Five Cents per copy.

Terms, \$1.50 Per Annum, Postpaid.

The Jubilee and the Retreat.

For the past few days all the Catholic students have been engaged in making the Jubilee, and it was a truly edifying sight to see them in procession during the afternoon recreation, making the visits to the church, as prescribed in the Pastoral Letter of the Ordinary of the diocese. We believe, judging from the manner in which all performed this duty, that the students have made their Jubilee with that devotion which should characterize them, and, we doubt not, will derive much fruit from their pious exercises.

It was God Himself who instituted the first Jubilees. He ordained in the Old Law that His chosen people celebrate a Jubilee every fiftieth year. During the time of the Jubilee the land was to remain untilled, and even those fruits of the earth which grew without tillage, excepting only those for immediate use, were not to be gathered; those Hebrews who had become enslaved to their brethren were to be set free; all who had parted with the land which they had inherited from their fathers were to recover their inheritance, and all debts were to be cancelled. Because of these benefits, the Jews were impressed with a keen sense of being in an especial manner under the providence of God; therefore they properly called the fiftieth year the year of Jubilee, or year of religious joy.

When this name of Jubilee was given to the Christian time of release from the punishment due to sin, that period, like the old Jewish Jubilee, came once every fifty years. It now returns to us more frequently, and every twenty-five years brings us our release. Still we rightly call it the Jubilee year, for it ought to be to us all a time of joy and thanksgiving, releasing us as it does from the penalties which our sins have incurred. It is to be hoped then that all here will continue the pious exercises to which they devote a small portion of their recreation time until the four visits for fifteen days shall have been made, and that the fruit of the devotion may remain with them; they can then truly say that the year of Jubilee was to them a year of joy.

Scarcely will the visits of the Jubilee be finished before the Catholic students will be called upon to make their yearly retreat. We have not yet been informed by the College when this will take place, nor who is the preacher selected to conduct the exercises. They will both be announced in due time. The same perfect and exemplary conduct will be expected which has been shown by the students in other years. And it should be the aim of the Catholic students to make even a better retreat than in

former years, for it is the duty of all to advance in piety with their years, just as they advance with their studies.

These spiritual retreats, which last for three days among the students here, when made properly and with the right spirit are of great service to those who enter upon them. It is but right that we should make an offering to God of the works of the year before us, and beg for them the blessing of the Divine Hand. It is but following the advice of St. Paul to Timothy: "Take heed to thyself." This is more especially the case with students, who should sometime in the first part of the scholastic year consecrate to God's honor the studies, and even the innocent pleasures, which may engage their time and attention. But they should not simply content themselves with this consecration during the retreat. They should show through the year that the consecration was not for a day. They should resolve to do better, and then as the days pass by they should not let one depart without renewing the offering of their all to God. They will find that this offering of their lives to God will act like a kind of alchemy and turn their everyday, simplest actions into the purest gold.

It will, then, be expected of all that they will enter upon the retreat with those dispositions which will enable them to make good the time thus spent, and that they will end it with such resolutions as will enable them to pass the year in benefitting their souls as well as minds. They should recollect that the dispositions of the mind when entering the retreat make everything, and that no matter how able the preacher may be, nothing will be accomplished in them unless they are disposed to be led.

Good Breeding.

We Americans not unfrequently fall into error when we speak of society in our country, by confounding our political with our social system. In the countries of Europe these systems are almost entirely alike. There, society is so closely connected with the government that the distinctions in one are the origin of gradations in the other. The chief part of society there is assembled near the court, and the same persons who legislate for the country and attend to the execution of the laws, lay down also the rules for society. In our country such is not the case. When our Government was formed it was republican, but it did not follow that society was changed, and that the same equality should exist socially as well as politically. The equality which is not only tolerated but desired in the ward meetings, the conventions, and at the polling places, does not extend to the parlor or the drawing-room. None, and we are proud of the fact, are excluded from the offices of the nation, no matter how honorable these are, but it does not follow that every one is free to enter the highest grades of society.

If anything, we believe that in America society is far more exclusive than in Europe. As a proof of this, all that is necessary for us is to glance at society in almost any town in the country. Society is graded, and the gradations are many, and the higher ones are very exclusive. The Knickerbocker families in New York are as exclusive as any in England. If we mistake not, the wife of a distinguished Senator of Massachusetts was thought to have married beneath her when she joined her fortune to that of a Senator who was known throughout the length of the land as a leader of his party; and this was so thought in

New England because he was not descended from one of the old families. We may laugh at people looking at things in this way: but they will do it whether we laugh or not.

In some of our States, or rather cities, wealth is the test of standing in society; in others, family is the test; while again in others it is talent and literary eminence. Now none of these should be the only test. There should be but one accomplishment necessary for man to reach the highest rock of social eminence: and that, good breeding. This we in the United States are beginning to see more and more every year. A man may be highly accomplished in the ancient languages; he may be well read in the 'ologies and 'onomies, and may be conversant with many abstruse sciences, but if he be not well-bred he is not the man to lead in society. A man may be descended from those who came over in the Mayflower, or from the old Dutch families of New York, or have royal blood in his veins, yet if he be ill-bred he should not be received in polite society. Again, though a man may roll in the wealth of Croesus, or be possessed of a dozen big bonanzas, or half a dozen railroads, yet if he be not well-bred society will not receive him. Good breeding and a capacity for affording pleasure by conversation are becoming the open-sesame by which the gates are opened to the very best society in America. All young men should, then, study to become well-bred.

We do not mean, when we say good breeding should be studied, that by the reading of an ordinary book on etiquette every person will be transformed into a gentleman. By no means. Good manners and refinement are not gained suddenly by learning a few rules laid down in books. Good breeding is acquired by usage in good company, and by forming the heart to feel as a Christian, for unless it be practiced and be in conformity with the precepts of Christianity, the gentleman cannot be formed. There is no true gentleman who is not a Christian.

There are, in addition, many little forms which custom imperiously exacts, and with which no one well bred can refuse to comply. These rules may be learned from books, and should be attended to by all. Anyone desiring a work of this nature can procure the book entitled "Excelsior," published by Kelly & Piet, of Baltimore. It is by far the best book of the kind ever issued from an American press, for it does not aim to form simply a man of fashion, but to make its readers true, honest, Christian gentlemen.

Personal.

- Mrs. Brady, of Pittsburgh, was here this last week.
- John Davlin, of '60, is now living in Waukegan, Ill.
- Edward Hull, of '69, is still in business in Detroit, Mich.
- Patrick J. O'Meara, of '74, is now living in Delmar, Iowa.
- Very Rev. Father Sorin left on Wednesday last for Texas.
- Harvey Taylor, of '70, is living on his farm near Glen-coe, Ill.
- Alphonse Boisramm , of '63, is banking in Paris, France.
- Otis Walker, of '67, is in the Union National Bank, Chicago.
- Dr. Collins, of Laporte, was one of our visitors last Wednesday.

—John H. Schutt, of '62, is county clerk of Ashton County, Iowa.

—Chas. Snyder, of '67, is employed at the Lindell Hotel, St. Louis, Mo.

—Thos. B. Clifford, of '58, has a good law-practice in New York city.

—Mr. Chas. Koontz, of South Bend, made a short call here on Tuesday.

—Mr. Whipple and lady of Jackson, Miss., paid us a visit this last week.

—Thomas Flannigan, of '73, is clerking in the Post Office of Nashville, Tenn.

—Rev. P. J. Carroll, of '59, is pastor of the Catholic Church in Ravenna, Ohio.

—Michael V. Walsh, of '67, is now day-clerk in the Aveline House, Ft. Wayne, Ind.

—Anthony W. O'Malley, of '62, has a lucrative business in Ashton county, Iowa.

—Rev. F. M. Keilty, of '52, is pastor of the Church of the Holy Angels, St. Louis Mo.

—Rev. Thos. Mackin, of '65, is assistant pastor of St. Patrick's Church, Chicago, Ill.

—Henry Beckman, of '70, is doing exceedingly well in his business in Cleveland, Ohio.

—Henry Beakey, of '68, is now book-keeper for the firm of James Beakey & Co., St. Louis, Mo.

—Mrs. Hamilton came on a visit to Notre Dame from Michigan at the beginning of the week.

—Vincent Hackmann, of '71, is book-keeper for the firm of Spaunhorst & Hackmann, St. Louis, Mo.

—William Howland, of '67, now of Elkhart, Ind., is on a health trip to California.

—Warren C. Kain, of '67, is a member of the firm of Kain & James, booksellers and stationers, Vicksburg, Miss.

—Messrs. Ryan of Dubuque, and Quan of Chicago were at the College on Saturday last. They are both welcome visitors.

—Robert Staley, A. B. of '74, is with Whedon, Tyler & Co., St. Louis, Mo. He writes: "I take great pleasure in the perusal of the SCHOLASTIC. The 'personal' and 'local item' columns are all that can be desired, and are a source of unfailing pleasure in themselves, not to mention the many other pleasant features of the sheet. Wishing the best of success to the SCHOLASTIC and all connected therewith," etc.

Local Items.

- Frosty mornings these!
- Prepare for the next Bulletin day.
- The vocal class is now in good order.
- The weather is fine, if it is a little cold.
- What would your ma say if she saw that hat?
- There was Conference last Wednesday morning.
- The champion fat racer says he will race no more.
- No more jobs to be executed in the printing office.
- Workmen are repairing the Seniors' recreation hall.
- The Columbians and Philopatrians have re-organized.
- The four boilers in the steam-house will give plenty of steam.
- Prof. T. A. Dailey has our thanks for late Colorado papers.
- Great interest is taken by the students in the Class of Dogma.
- Most of the Professors report their classes as progressing finely.
- The Cabinet will soon be removed to the Laboratory buildings.
- The old chemistry room has been nicely fitted up for the Minims.
- The St. Cecilians' will exhibit their skill on the 22d of November.

—Our weather prophet says that this fall we are to have about twenty more falls of rain.

—Mr. Bonney was engaged in taking photographs last Wednesday at his art-gallery here.

—The carpenters are busy fitting up the new dormitory in the Infirmary building, for the Minims.

—It tried to snow last week, but stopped in a few minutes, and went away to come "another day."

—Who is that person that went to the Prefect of Discipline to get a bill to have "Clabber" for dinner?

—Hand-ball has revived, and above all the noise in the Campus can be heard "Tally that" and "Hand out."

—There is not much of interest going on in the yard; hence the hunting up of items is somewhat difficult.

—Prof.—"Ah! who is it we call the 'Father of his country?'" Mr. John, triumphantly—"Brigham Young."

—The Jubilee visits are made in procession every day during the afternoon recreation by the Catholic Students.

—Our South Bend friends can get the SCHOLASTIC at the Tribune Store, where subscriptions will also be received.

—The excitement caused by the 13th subsided very quickly, and classes progressed as usual the day afterwards.

—The Lake Superior baseballist, distinguished himself in playing behind the bat for the Collegiates last Wednesday.

—We are indebted to Mr. W. J. Onahan for an advance of copy J. Boyle O'Reilly's beautiful poem printed on the first page.

—Nate and Joe are splendid firemen and they deserve credit for the manner in which they keep up those comfortable fires.

—There is great progress made by the students in the Classical Course, and the zeal displayed by them is highly commendable.

—The new Vocal Quartette Club formed here consists of Robertson, first tenor; Riopelle, second tenor; Mooney, first bass; Devoto, second bass; and, Otto pianist.

—The topography of the land lying along the lake between the Scholasticate and the new Church has, through the hard work of B. Simon, been changed completely.

—The Curator of the Museum lately received a large number of geological specimens. We are pleased to note the fact that many of the old students remember the Cabinet.

—The regularity displayed by most of the students in their attendance at class is a source of gratification to all engaged in teaching, and promises much good to everybody.

—All persons desiring extra SCHOLASTICS should call at the Students' Office. No papers hereafter shall be given to anyone from the printing office. This is not intended as a hint—O, no!

—The Laboratory and Lecture Room of the Scientific classes are being handsomely fitted up. We understand that the lecture room will be used also for soirées and literary entertainments.

—On last Wednesday our friend John got his hair cut; we didn't get tired waiting for our turn. But when it came to shampooing and waxing his mustache, we gave it up. The barber is still at work on him.

—The next game of baseball for the championship will be played next Wednesday by the University and Collegiate nines. As each nine has already won two games, next Wednesday will decide the championship.

—The falling of the leaves reminds one that the days will come when baseball shall cease to be played, and when there will be nothing to recall the game to our minds save the lively ball thrown from youth to youth in the recreation hall. How sad!

—The private soirées nearly every evening in the College parlor are very entertaining affairs. The rendition of the "Star-Spangled Banner" brings down the house; "Marlborough" is excellent, and is received with cheers, the audience standing during the singing.

—We had a call Tuesday last from Mr. F. G. Brown, the popular and efficient General Manager of the W. U. Telegraph office in South Bend. Mr. Brown is hale and hearty, and we hope that he will take advantage of the good health enjoyed by him to visit us often.

—No number of the current SCHOLASTIC will be given to any one residing here before two o'clock on Saturday afternoon; neither can they be procured at any place except the Students' Office. No copies shall be delivered from the printing office. This order is imperative.

—A man calling himself Louis XVII was at Notre Dame on Tuesday last. It won't do for him to try that game on us. He wasn't old enough, as in years he was not more than seventy. Besides we can't swallow his story; by the rules of the College, no "bourbon" is allowed on the premises.

—Mr. EDITOR: What shall I do? My neighbor dearly loves to read the SCHOLASTIC, but he does not subscribe for it, and troubles me continually every Saturday evening with his entreaties for my paper. If I refuse to lend it to him he says I am mean and stingy. Can't you advise me what to do? Yours, etc., R. [Our advice is to refuse him the paper, or else pay his subscription.—ED.]

—The first meeting of the St. Stanislaus Philopatrian Association was held October 16th. After the election of officers—the names of whom will be given in the next report—the following persons were elected members: Masters Hally, Ham, Sickel, F. X. Goldsberry, Nester, Lamb, Bergck, Hagen, Mosel, Woodard, Nelson, Sheahan and Tolby. Declamations were delivered by E. Washburn, F. Hoffman, N. Vanamee and C. Walsh.

—The first regular meeting of the Columbian Literary and Debating Club was held October 16th, at which the following officers were elected for the ensuing year: Rev. P. J. Colovin, C. S. C., Director; Prof. J. A. Lyons, A. M., Honorary President; Bro. Norbert, C. S. C., Promoter; T. C. Logan, Vice President; Joseph Campbell, Recording Secretary; G. F. McNulty, Corresponding Secretary; J. E. Obert, Treasurer; L. D. Murphy, Censor; R. J. Maas, Sergeant-at-arms; A. Hertzog, Marshal.

—VERY REV. FR. PROVINCIAL: I asked Very Rev. Father General yesterday if I could not be admitted, notwithstanding my 79 years of age, into the new Society of the "Angel Guardians of the Sanctuary." I would feel so secure under the protection of such an association of little angels. He said I could, and handed me a dollar to pay my admission fee. I send you the same—forty cents over and above the regular amount, to make up for my years. I am so happy to be thus among the little ones our beloved Lord loved best.

BRO. VINCENT.

—We tell you what, it's no joke for ye local to dig for items. Twice during the past week we excavated about the foundations of the old church in search of an item which should be in some corner thereof, but we were wholly unsuccessful, notwithstanding the bruises our hands received. Still, we shall "try, try again." They say that the third time will give us luck, and the item, and we shall again enter the field as archaeologist. We are under obligations to Bro. Alfred, Messrs. James Savage and Martin Brennan for their assistance, and when we four again take the picks in hand that item must come.

—The members of the Boat Club were treated to an excellent luncheon by the College authorities on Wednesday last. The table was spread in the Infirmary building and the viands received the earnest attention of the invited guests and the young boatmen. The Boat Club here is a good institution, and we hope to see it thrive. If a few more boats, regular racing ones, could be added to the number already in the possession of the Club it would increase the pleasure of the members, and for that matter of visitors and students. As it is, the "jolly tars" manage to add to the enjoyment of our Commencement days.

—The sixth and seventh meetings of the St. Cecilia Philomathian Association took place on October 10th and 19th. Declamations were delivered or competitions read by the following: A. K. Schmidt, E. F. Arnold, P. M. Tamble, C. J. Whipple, J. F. Foley, H. D. Faxon, James French, W. Roelle, W. J. Davis, A. Ryan, J. Nelson, A.

Holmes and E. Rippelle. Masters E. Raymond, J. McClory and E. D. Gleason were elected members. At a previous meeting Master W. J. Roelle was admitted. Mr. Thomas Collins was elected an honorary member. A vote of thanks was tendered to Brother Norbert Joseph for favors to the Association. The Society now numbers thirty-two members.

—The following is the score of the fourth championship game:

COLLEGIATE NINE.	O.	R.	UNIVERSITY NINE.	O.	R.
E. S. Monohan.....	4	0	P. Otero.....	4	1
L. Busch.....	4	1	V. McKinnon.....	3	2
F. Devoto.....	2	2	L. Pilliod.....	4	1
C. Otto.....	3	1	J. Hayes.....	3	1
W. Ball.....	1	0	J. Perca.....	3	2
T. Logan.....	5	0	L. McKernan.....	2	3
J. Campbell.....	4	0	J. Dwyer.....	1	3
E. Graves.....	3	1	Cooney.....	3	2
Lonstorf.....	1	0	C. Campau.....	4	1
Total.....	27	5	Total.....	27	16

INNINGS.

	1	2	3	4	5	6	7	8	9
Collegiate nine.....	2	0	1	1	0	0	0	1	0
University nine.....	7	0	2	1	4	1	0	1	0

Umpires—Geo. Gross and C. Robertson.

—Prof. Luigi Gregori, of South Bend, Ind., is stopping a few days in the city. He is about to paint two counterpart frescoes in the interior of the church at Notre Dame, on the ceiling over the doors of the two side entrances. One will represent the "Brazen Serpent in the Wilderness," the other, "Our Lord Casting Out the Buyers and Sellers in the Temple." The dimensions of each will be 21x12 feet, comprising the finest and largest specimens of mural painting in the west.—*Chicago Times*.

The term fresco-painting, as is well-known, is applied in this country to two distinct kinds of work, the popular "fresco-painting" being any decorative surface-painting either in oil or tempera, while the proper use of the term is in application to the process in which the colors are laid upon fresh plaster while still wet, and become permanently incorporated with it in drying.

It is in this last method of frescoing, the process employed by the old masters, that the work of Mr. Luigi Gregori, whose "Pope" and "Father Sorin" were exhibited at the Exposition, is done in the church at Notre Dame, Ind. The artist is at present engaged in painting large pictures of Saints Peter and Paul in the facade of the church. He came from Rome at the instance of Father Sorin for the purpose of decorating this building, and is not only painting the walls, but has executed some oil paintings, of which those in the Exposition are examples, and his work is said to be thoroughly satisfactory to the authorities of the church who employed him.—*Chicago Tribune*.

—The following works have been added to the Lemonnier Circulating Library: Complete Works of Benjamin Franklin, 10 v.; Arnold's History of Rome; Mason's Life of Gen. R. E. Lee; Parton's Life of Aaron Burr; Walker's Life of Andrew Jackson; Seward's Life of John Quincy Adams; Simms' Life of Gen. Greene; J. Q. Adams' Lives of Madison and Monroe; Hassard's Life of Archbishop Hughes; Old World Worthies, selected from Plutarch's Lives; Life of St. Philomena; Pellico's Duties of Young Men; Cummings' Spiritual Progress; Why Men Do Not Believe, by N. J. Laforet; Shea's History of the Catholic Missions; Creasy's Decisive Battles of the World; Egypt 3,300 Years Ago;" Uncle Tom's Cabin, by H. B. S.; Eric, or Little by Little, Farrar; Devereux's Kinnes Kent; Devereux's Kinne's Blackstone; Walker's American Law; Chitty's Blackstone, 2 vols. The Association acknowledges the receipt of the following donations: Very Rev. Father Granger presented "Moore's Encyclopedia of Music; The Music of Nature; Art Life and Theories of Richard Wagner; Modern Painters and Their Painting, S. Tytler; Life of Mozart; Life of Handel; Life of Von Weber, 2 v.; Life of Schuman; Life of Chopin; Life of Gutschalk;

Life of Rossini; Life of Beethoven; Beethoven's Letters; Life of Mendelssohn; Reminiscences of Mendelssohn by Polk; Mendelssohn's Letters from Italy and Switzerland; Mendelssohn's Letters from 1833 to 1847;" Letters on Music, Louis Ehlert; Ritter's History of Music, 2 vols.; Musical Sketches, Elisi Polke; Music Explained, F. J. Fetis. Master W. G. Morris presented "Abbott's Lives of the Presidents of the United States, and Ladies of the White House. Master J. Carrer gave Boys' Miscellany of Travel and Adventure. A Friend gave the Life of the Blessed Virgin by Orsini and Macleod. A Student gave The World's Progress, a Dictionary of Dates, Bluish House Pope's Theory and Practice of Teaching; Cecil's Book of Beasts; Alcohol and Tobacco; Woodland Gleanings; Field Flowers by Julia Swift.

Joseph Rodman Drake.

Men cannot but experience a feeling of sadness when one of their race, endowed with the highest genius, is called from earth before he has had sufficient time to accomplish some great, some enduring work. As they admire the work done, the early promises of what the world might expect when maturity would have given the young artist or poet more strength and power, regret for the things unaccomplished will fill their minds, and they sigh that Time in his ruthlessness destroyed the vital spark of one so highly gifted. Such is one's feeling when he reads of the fair promises and the early death of Joseph Rodman Drake.

Five years before the present century was ushered in, Drake first saw light in the city of New York. He was a poet almost from his very infancy, and many years had not passed over his head before he began to show the poetic spirit burning within him. At an early age he began contributions to the periodicals published in New York, many of his articles being noted for their grace and ease.

Resolved upon devoting himself to literature, he associated himself with Fitz-Greene Halleck, and by their witty sallies they kept the town in good humor. They wrote under the name of Croaker & Co., and attacked all the follies of the day. They could not but be acknowledged as young men of genius, and were not long in acquiring quite a notoriety. One of the poems written by Drake under the name of Croaker has outlived the transient popularity which was the fate of most of them. It is one of those poems which never die, and has become as familiar as household words. There is scarcely any reader or speaker published in America which does not contain it, and there are few stump-orators in our day who have not made use of it to arouse the enthusiasm of their audiences.

His longest work is entitled the "Culprit Fay." According to Duyckinck, this poem arose out of a conversation in the summer of 1819, in which Halleck, De Kay, Cooper and Drake took part. The conversation was on the Scottish rivers and streams and their great adaptability to the uses of poetry and fiction. Cooper, the great novelist, and Halleck maintained that the rivers in the United States could not be used by poets in the same way that the Scottish streams were; but Drake, as usual, maintained that they could. To make good his assertion he undertook to write the "Culprit Fay," and in three days finished it. The scene of the poem is laid in the Highlands of the Hudson, one of the most beautiful tracts of country in the world. Under the magic wand of the poet's fancy all the myriad life of flood and field peculiar to that country are transformed into a sort of fairy life,

and as we read the numbers of the poem we feel as though we were under the influence of a midsummer night's dream.

Drake died at the early age of twenty-five, regretted by all, for such was the state of American literature at that day that the country could ill afford his loss. His death was universally regretted, and keenly by those intimate friends, like Halleck and Cooper, who knew so well the genius he possessed. The friendship existing between Halleck and Drake was sincere and lifelong, beautiful and tender, and on the death of the latter the surviving friend wrote that most beautiful tribute which has become classical. It is:

"Green be the turf above thee,
Friend of my better days!
None knew thee but to love thee,
None named thee but to praise.

Tears fell when thou wert dying,
From eyes unused to weep,
And long where thou art lying
Will tears the cold earth steep.

When hearts, whose truth was proven
Like thine, are laid in earth,
Then should a wreath be woven
To tell the world their worth.

And I, who woke each morrow
To clasp my hand in thine,
Who shared thy joy and sorrow,
Whose weal and woe were mine.

It should be mine to braid it
Around thy faded brow,
But I've in vain essayed it,
And feel I cannot now."

G. C. M.

—*The Southern Cross* is the title of a new Catholic weekly recently started in Savannah, Georgia, under the most favorable auspices, and which bids fair to be among the best on our exchange list. The publisher and Editors evidently understand their business; they give us a handsome, well-arranged, newsy sheet, well printed, on good sized and calendered paper, and the editing is first-class. It contains able articles on various matters of interest to the Catholic public, together with scholarly correspondence from some of the principal European capitals, local and general news, etc. It is published by Mr. Rankin, 135 Bay St., Savannah, Ga., at \$3 a year. We wish it success.

Roll of Honor.

SENIOR DEPARTMENT.

J. Brown, V. Baca, W. Breen, D. Byrnes, J. Buckles, F. Bearss, M. Blackburn, J. Beegan, W. Canavan, P. Cooney, F. Claffey, D. Connors, J. Connolly, R. Calkins, E. Chalfant, J. Cooney, W. Dickerson, F. Devoto, H. Dehner, J. Dwyer, J. Ewing, L. Evers, B. L. Euans, C. Ely, G. Frauenknecht, W. Fogarty, T. Gallagher, J. Gillen, J. Golsen, E. Gramling, G. Gross, A. Hertzog, J. Hamlin, A. Hoag, J. Harkin, J. Handley, T. Hansard, S. Kennedy, J. Kurtz, F. Keller, P. Kennedy, J. Kreutzer, J. Lipp, E. Monahan, P. Mattimore, P. J. Mattimore, H. Maguire, J. Monning, R. Maas, F. Maas, W. Murdock, P. McCauley, G. McNulty, T. McGrath, R. McGrath, W. McGorisk, J. McEniry, P. McCullough, P. Neill, H. O'Brien, Carl Otto, J. O'Rourke, J. Obert, E. Pefferman, J. Quinn, T. Quinn, J. Retz, W. Smith, C. Saylor, G. Schweighardt, F. Smiley, W. Stout, G. Sullivan, F. Vander Vannet, R. White, C. Weber, T. White, W. Dechant, J. Neidhart, T. Wendell, J. Dempsey, J. Rudge.

JUNIOR DEPARTMENT.

T. J. Byrnes, A. H. Bergck, A. Burger, W. J. Davis, W. Dodge, F. Ewing, J. T. Foley, J. J. French, F. J. Flanagan, P. J. Frane, C. C. Gustine, S. B. Goldsberry, E. D. Gleason, C. H. Ham, W. F. Hake, F. Hoffman, A. H. Holmes, B. Heeb, E. Hall, G. Huck, J. P. Kinney, J. Knight, M. Kaufman, E. Collins, E. Laub, O. Ludwig, L. Lacey, J. Mosal, M. McAuliffe, G. Nester, W. Nicholas, D. Nelson, J. E. Nelson, M. A. Otero, J. O'Meara, C. Pettier, F. Rosa, J. P. Reynolds, A. E. Ryan, S. D. Ryan, T. Schwuchou, W. A. Sheehan, A. L. Hamilton, G. F. Sugr, W. Taulby, N. H. Vanamee, H. Webber, C. J. Whipple, M. Halley, J. English, E. Davenport, A. McIntosh.

MINIM DEPARTMENT.

F. Pleins, T. A. Hooley, F. P. McGrath, C. C. Campau, A. J. Bushey, F. A. Campau, P. D. Nelson, R. Pleins, P. Haney, J. Hanley, M. Gustine, B. Morris, J. Seeger, G. Lambin, W. McDevitt, G. Rhodius, W. Coolbaugh, J. O. Stanton, S. Bushey, C. Long, E. Oatman, W. Smith.

Class Honors.

FOR THE WEEK ENDING THURSDAY OCT. 21, 1875.

COMMERCIAL COURSE.

P. McCauley, W. Canavan, A. Hoag, D. Murphy, C. Saylor, H. O'Brien, E. Atfield, F. Keller, F. Reitig, P. Flanigan, F. Bearss, J. Haggerty, J. C. O'Rourke, M. Cross, J. Foley, M. Kauffman, J. Retz, J. F. Neidhart, J. Nelson, J. Golsen, J. McEniry, W. Fogarty, P. McCullough, M. Blackburn, A. Lonstorf, L. Busch, A. Smith, J. Kreutzer, A. Burger.

MINIM DEPARTMENT.

G. Lambin, W. McDevitt, J. O. Stanton, W. Coolbaugh, M. Gustine, A. Campau, C. Bushey, C. Long, E. Oatman.

List of Excellence.

[The students mentioned in this list are those who have been the best in the classes of the course named—according to the competitions, which are held monthly.—DIRECTOR OF STUDIES.]

MODERN LANGUAGES.

GERMAN—A. Schmidt, M. Kauffman, W. Byrne, A. O'Brien, D. Byrnes, P. Tamble,

FRENCH—A. Hertzog, G. Gross, O. Ludwig.

[The name of R. McGrath was by an oversight omitted from the Roll of Honor and Class Honors week before last.]

Saint Mary's Academy.

—The classes are now earnestly at work. This proves that the Festival was but the necessary unstringing the bow of discipline.

—After the distribution of good notes, Miss J. Nunning read a composition on "Formation of Character," and Miss Tuttle a fine article on "Resolutions." The sentiments and diction were good.

—Mrs. Holladay, of San Francisco, and Mrs. Nunning, of South Bend, Mrs. O'Neil and Henneberry, of Peoria, and Mrs. Faxon, of Chicago, were among the audience here on St. Edward's Day. We also saw many old friends from Notre Dame.

—At the first regular meeting of the Rosary Society the following young ladies were elected as officers for the ensuing year: Miss Rose Devoto, President; Miss Annie Clarke, Vice-Presidency; Miss Eleanor Dennehey, Secretary; and Miss Mary Riley, Treasurer.

—The Curator of the Museum acknowledges the receipt of some rare botanical specimens selected from the verdant fields of Hoosier Slide, Michigan City. The artistic arrangement of said specimens will serve as a model for the pupils of St. Luke's Studio. Many thanks to the generous donor. May the specimen entitled "Phatafacia" be the emblem of that scientific donator.

—The highly complimentary mention of the doings here on St. Edward's Day from other pens renders further mention needless. We may, however, add that the tragic Juniors and Minims disclaim all intention of making light of

a serious subject. They were only playing grown-up folk, as they constantly do in their merry recreations, hence the ease with which each one performed her part.

The annual election of the officers of the St. Theresa Literary Society took place Wednesday, 4th inst. Miss Clarke was unanimously elected President; Miss Ritchie received the majority of votes for Vice-President; Miss Arnold was elected Secretary, and Miss Nunning, Corresponding Secretary. The choice for Librarian fell upon Miss A. O'Connor, and that of Treasurer upon Miss McNamara.

On Sunday evening last, the pupils received many high compliments from Very Rev. Father General for the Entertainment and feast-letters presented him on his patronal festival. These efforts of the young ladies to please and entertain those who now take the place of their parents tend to cultivate the most refined sentiments and aesthetic tastes. The young ladies were delighted to find that their efforts were so highly appreciated by one whose opinion they value so much.

Tablet of Honor.

SENIOR DEPARTMENT.

Misses A. Clarke, H. Foote, M. Riley, J. Locke, E. Dennehey, K. Joyce, A. St. Clair, L. Arnold, E. York, I. Reynolds, K. McNamara, L. Ritchie, A. Walsh, A. O'Connor, J. Bennett, J. Nunning, M. Faxon, F. Dilger, M. Dunbar, M. Julius, L. Johnson, M. Brady, M. Walsh, L. Kelly, C. Woodward, L. Henrotin, E. Mann, A. Byrne, A. Duncan, S. Hole, C. Morris, M. Cravens, J. Pierce, P. Gaynor, A. Dennehey, M. Culilton, M. Spier, E. O'Neil, R. Casey, A. Heneberry, H. Julius, J. Kreigh, K. Hutchinson, A. Prettymann, C. Morgan, H. Russell, M. and E. Thompson, S. Moran, M. Gaynor, E. O'Connor, I. Maas, U. Goodell, S. and I. Edes, N. Tuttle, M. Hutchinson, L. Gustine, E. Pierce, T. O'Brien, S. Swalley, M. Parker, L. Moran, N. King, E. Cannon, M. Siler, E. Edes, G. Wells, M. Hooper, L. Fawcett, M. Usselmann, D. Locke, M. Marky, A. Sievers, M. Thelan, A. Miller, L. Leppig, F. Gurney, L. Brownbridge, C. Morrill, C. Fawcett, J. Darcy, M. Telford, M. Railton, C. Whitmore, R. Filbeck.

JUNIOR DEPARTMENT.

Misses I. Fisk, B. Wilson, M. O'Connor, A. Cullen, E. Lange, L. Kirchner, J. Holladay, M. Hogan, N. Mann, N. O'Meara, M. Schultheis, H. Dryfoos, N. McGrath, L. Walsh, M. Redfield, A. Ewing, A. Koch, M. Bell, J. Morris, L. Chilton, L. Kinsella, A. Morgan, L. Merritt, M. McGrath, E. Mulligan, D. Gorden, I. Mann, J. Mitchell, A. McGrath, E. Simpson, M. Hughes, C. Hughes, J. Smith, M. Davis, M. Feehan, M. Lambin, R. Goldsberry, J. Duffield, M. McFadden, A. Morris.

HONORABLY MENTIONED IN THE

1ST FRENCH CLASS—Misses K. Joyce, F. Dilger, J. Kreigh, E. Thompson, M. Thompson, N. McGrath, A. Harris, B. Wilson.

2ND CLASS—A. Clarke, M. Riley, L. Arnold, H. Russel, P. Gaynor, K. Hutchinson, C. Woodward.

3RD CLASS—Misses I. Reynolds, J. Bennett, A. Walsh, M. Walsh, M. Hutchinson, M. O'Connor, A. McGrath, L. Ritchie, A. Dennehey, J. Pierce, A. Sievers, L. Kirchner, A. Fisk, M. Brady, M. Redfield, E. Mulligan.

FANCY WORK.

Misses S. Swalley, L. Swass, L. Brownbridge, L. Gustine, D. Locke, M. Cravens, A. Koch, J. Pierce, N. King, M. Usselmann, L. Leppig, I. and S. Edes, E. Edes, M. Parker, E. Mann, R. Filbeck, A. Sievers, A. Cullen, N. McGrath, A. McGrath, M. McGrath, H. Dryfoos, A. Morgan, E. Lange, M. Schultheis, I. Fisk, D. Gorden, B. Wilson.

HONORABLY MENTIONED FOR IMPROVEMENT IN LESSONS.

GRADUATING CLASS—Misses A. Clarke, H. Foote, M. Riley, J. Locke, E. Dennehey, K. Joyce, A. St. Clair, E. York, I. Reynolds, K. McNamara.

1ST SR. CLASS—Misses L. Ritchie, J. Nunning, M. Faxon, F. Dilger, M. Dunbar, M. Julius, L. Johnson, M. Brady.

2ND SR. CLASS—Misses C. Woodward, E. Mann, A. Harris, A. Duncan, S. Hole, M. Cravens, P. Gaynor, M. O'Connor, H. Julius, K. Hutchinson, I. Fisk, B. Wilson.

3RD SR. CLASS—Misses C. Morgan, H. Russell, M. Schultheis, A. Cullen, S. Moran, M. Gaynor, U. Goodell, E. Lange, N. Tuttle, M. Ewing.

1ST PREP. CLASS—Misses L. Gustine, G. Wells, M. Mulligan, L. Kirchner, M. Hooper, L. Fawcett, J. Holladay, N. McGrath.

2ND PREP. CLASS—Misses A. Sievers, L. Schwass, A. Ewing, M. Hogan, M. Redfield, A. Miller, F. Gurney, C. Morrill, M. Derby, N. Mann, N. O'Meara, L. Walsh, A. Cook.

3RD PREP. CLASS—Misses M. Railton, M. Thelan.

JR. PREP. CLASS—Misses J. Morris, L. Chilton, M. Bell, A. Morgan, L. Faulkner, L. Merritt, A. Kirchner, M. McGrath, A. Peak, D. Gorden, E. Mulligan, I. Mann, J. Mitchell, A. McGrath, E. Simpson, M. and C. Hughes.

1ST JR. CLASS—Misses J. Smith, M. Davis, M. Feehan, M. Lambin, R. Goldsberry, J. Duffield, N. McFadden.

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On and after Sunday, May 23, 1875, trains will leave South Bend as follows:

GOING EAST.

2 35 a. m., Night Express, over Main Line, arrives at Toledo 10 30; Cleveland 3 p m; Buffalo 9 15.

10 39 a. m., Mail, over Main Line, arrives at Toledo, 5 35 p m; Cleveland 10 15.

12 57 p m, Special New York Express, over Air Line; arrives at Toledo 5 50; Cleveland 10 10; Buffalo 4 05 a. m.

9 10 p m, Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland 7 15; Buffalo, 1 10 p m.

7 53 p m, Toledo Express, Main Line. Arrives at Toledo, 2 30; Cleveland 10 55 a. m.; Buffalo 7 p m.

4 p m, Local Freight.

GOING WEST.

3 a. m. Express. Arrives at Laporte 4 15 p m, Chicago 6 30 a. m.

4 53 a. m., Pacific Express. Arrives at Laporte 5 45; Chicago 8 20 a. m.

3 p m. Evening Express. Arrives at Laporte 3 55; Chicago 6 30.

4 50 p m, Special Chicago Express. Arrives at Laporte 5 45; Chicago, 8 20.

8 02 a. m., Accommodation. Arrives at Laporte 9 a. m., Chicago 11 30 a. m.

8 25 a. m., Local Freight.

J. W. CARY. Gen'l Ticket Agt., Cleveland.

CHARLES PAINE. Gen'l Supt.

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Elocution—Special Course.....	5 00
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Drawing.....	15 00
Use of Philosophical and Chemical Apparatus.....	5 00
Classical Course.....	10 00
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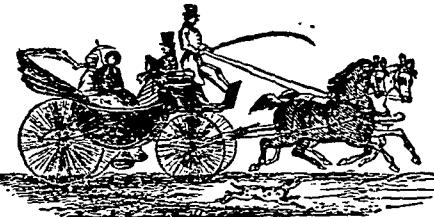
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Attached to the National Hotel, and Adjacent to the Lake Shore and Michigan Southern Depot.

Now, that telegraphic communication has been made between Notre Dame and my office, through the Michigan Southern Depot, I shall be prompt to have passengers in time to meet all trains.

For my attention to the patrons of Notre Dame and St. Mary's, I refer, by permission, to the Superiors of both Institutions.

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Time Table—July 18, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlantic Express.	tNight Express
Lv. Chicago.....	5 00 a.m.	9 00 a.m.	4 00 p.m.	5 15 p.m.	9 00 p.m.
" Mich. City..	7 32 "	11 01 "	6 35 "	7 43 "	11 15 "
" Niles	9 02 "	12 15 p.m.	8 30 "	8 55 "	12 45 "
" Jackson.....	2 12 p.m.	4 05 "	7 00 a.m.	12 47 a.m.	4 55 "
Ar. Detroit.....	5 45 "	6 30 "	10 15 "	3 50 "	8 00 "
Lv. Detroit.....	7 00 a.m.	9 50 a.m.	4 00 p.m.	5 40 p.m.	9 50 "
" Jackson.....	10 37 "	12 30 p.m.	7 15 "	9 25 "	12 45 a.m.
" Niles	3 40 p.m.	4 19 "	6 10 a.m.	2 30 a.m.	4 30 "
" Mich. City..	5 15 "	5 45 "	7 50 "	4 05 "	5 45 "
Ar. Chicago.....	7 35 "	8 00 "	10 20 "	6 30 "	8 00 "

Niles and South Bend Division.

GOING NORTH.

Lv. South Bend—8 00 a.m.	6 30 p.m.	\$9 06 a.m.	\$7 30 p.m.
" Notre Dame—8 07 "	6 38 "	9 07 "	7 07 "
Ar. Niles—	8 45 "	7 10 "	9 40 "

GOING SOUTH.

Lv. Niles—	6 30 a.m.	5 10 p.m.	\$8 00 a.m.	\$5 00 p.m.
" Notre Dame—7 07 "	5 46 "	8 32 "	5 32 "	
Ar. South Bend—7 15 "	5 55 "	8 40 "	5 40 "	

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted.
\$Sunday only.

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Haydn, 6th.....	1.00	" 12th.....	80
Haydn, 7th & 8th, each.	65	" 15th.....	65
Haydn, 3d.....	1.00	Gounod, Messe Sol'nelle	80
Rossini Messe Sol'nelle 1.60		Concone, m F.....	65
Bordese, in F.....	65	Farmer, B flat.....	80
De Monti, B flat.....	65	Lambillotte, Pascale.....	2.50
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Southard in F.....	50	Stearns, in A.....	1.50
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